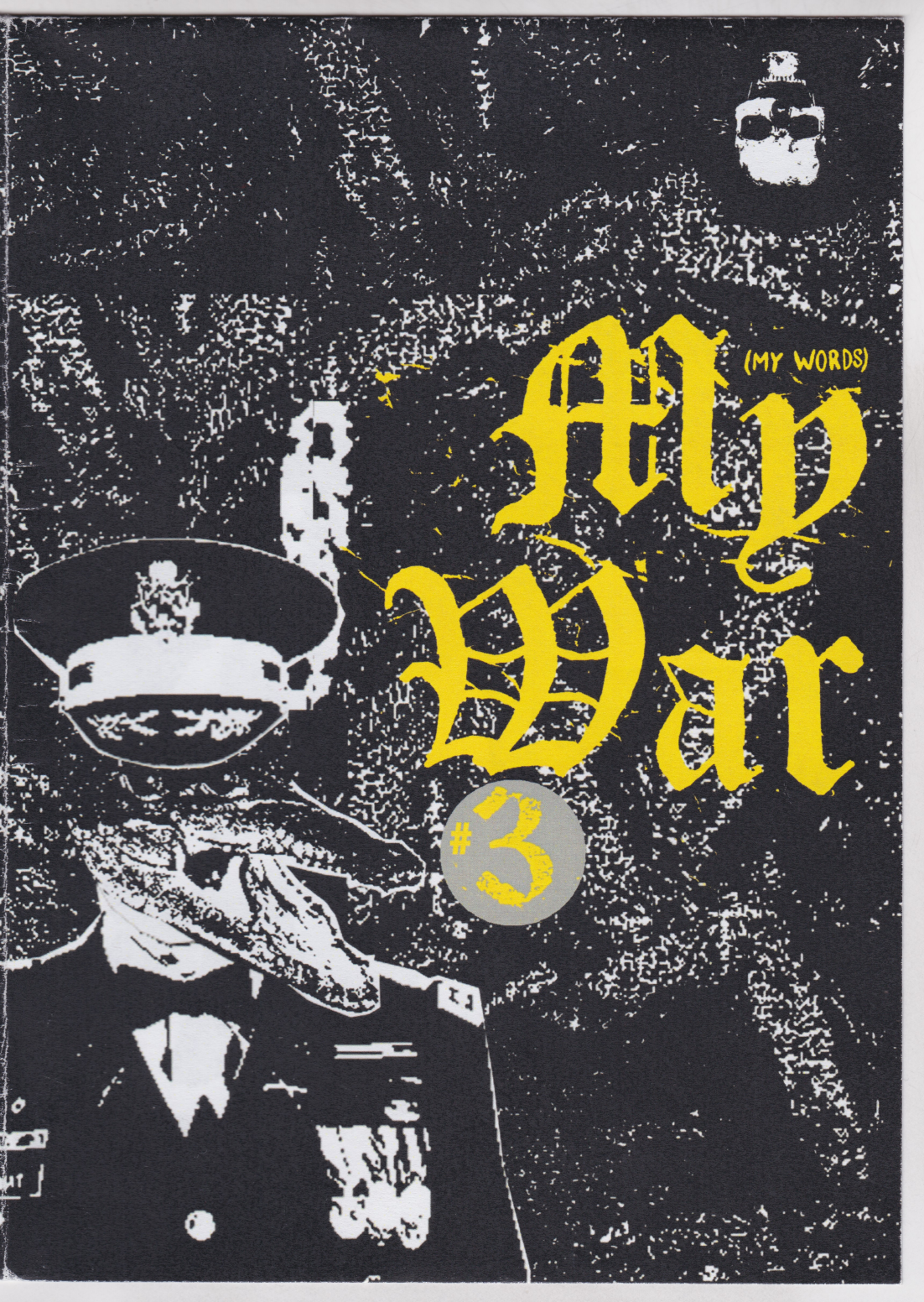

(MY WORDS)
My War
#3

introduction

Another issue. Finally! I've got this feeling it's only taking me more and more time to finish a new attempt at this. I finished #2 somewhere in May and was hoping to finish most of the content for #3 at K-Town fest... That obviously didn't work out. I must say I'm quit satisfied with the range of bands in this issue though! Since the beginning I knew I didn't wonna focus on US bands and look now, it's working out! So who do we have this time...?

Well I talked to Dan. Dan is from Singapore and plays in some killer bands, you might know 1 or 2... Dan was/is in Zodd, Fluke, Unsub, Stiletto and Doldrey. Yup, told you you would know 1 or 2. Above anything Dan is an übercool hardcore punk person that contributes his share to his scene. You'll love him by the end of his interview!

Then we do have some US band. Nosferatu ladies and gentlemen! I saw them at K-Town and was flabbergasted! Veni Vidi Vici! I started talking with Albert (is he the frontguy that does the most jumps per minute? YES!) who seemed to be this really great guy to talk to! Really cool music by really cool people! And yes, I also thought it was a real cigarette stain on the sleeve of their 'Solution A' record! Fuck that, ha!

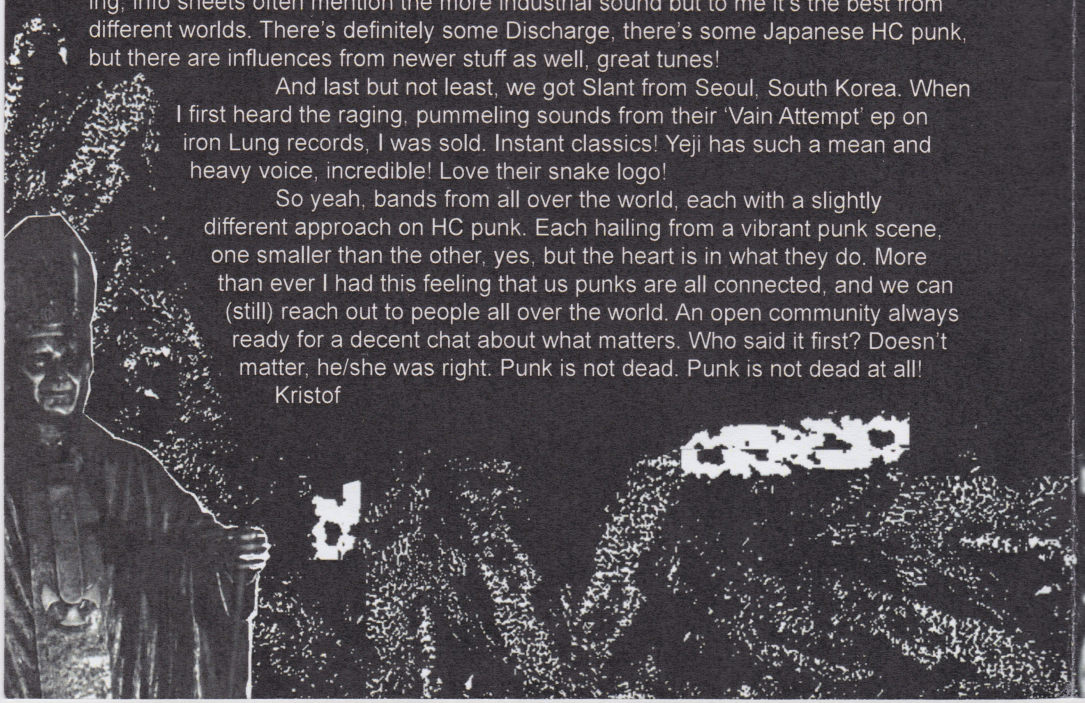
Then we have the Belgians of Haemers. Must be on of the better bands around these days. Really pomping Vannie riffing with some very heavy Bramme vocals. Their songs will have you stomping floors in no time, fists in the air! And what a bandname! Nothing but love!

And I just can't stop. Another euro powerhouse in the name of Ohyda contributed some words! Their latest record 'Koszmar' makes for some great listening, info sheets often mention the more industrial sound but to me it's the best from different worlds. There's definitely some Discharge, there's some Japanese HC punk, but there are influences from newer stuff as well, great tunes!

And last but not least, we got Slant from Seoul, South Korea. When I first heard the raging, pummeling sounds from their 'Vain Attempt' ep on iron Lung records, I was sold. Instant classics! Yeji has such a mean and heavy voice, incredible! Love their snake logo!

So yeah, bands from all over the world, each with a slightly different approach on HC punk. Each hailing from a vibrant punk scene, one smaller than the other, yes, but the heart is in what they do. More than ever I had this feeling that us punks are all connected, and we can (still) reach out to people all over the world. An open community always ready for a decent chat about what matters. Who said it first? Doesn't matter, he/she was right. Punk is not dead. Punk is not dead at all!

Kristof



Paws of the world I

DAN

So I got to know Dan when I interviewed ZODD for #1. A really cool guy, together with Farhan (ZODD's drummer) we became friends through social platforms like Facebook and Instagram. We started chatting on occasion to talk about each other's bands and projects. Until it suddenly struck me, Dan is playing in two bands I have demo's from (next to Zodd) and is starting 2 new bands I need to know about! And when Doldrey announced the MLP on Iron Lung records I decided to reach out to Dan. Definitely check out and support his bands, their all equally awesome!

- So who are you, where are you from and what is your main (daily) occupation (maybe beside bands?)?
Dan from Shitapore (Singapore). Apprentice barber.

- You're a pretty active punk person, playing in lots of (übercool) bands. Give us an overview of your bands (past and present) and what instrument you pocked up in that band.
Right now I play in 5 bands. Fluke Zodd, both of which aren't really active both vocalists of the bands are in Melbourne, Unsub Stiletto and Doldrey. Vocals in Unsub and stiletto. Guitar in Zodd and Fluke. Bass in doldrey.

- Guitar, bass, vocals... which role do you prefer in bands?
This is tough. I Guess I enjoy all of them somewhat equally. But guitar has to take the cake. Bass kinda hurts my back a little, still fun anyway!

- So when you're playing guitar or writing lyrics at home, do you sit down and say 'now i'll write for Zodd' tomorrow for 'Doldrey' or this time it's lyrics for Stiletto?
Somewhat like that hahaha but not really at the same time. I'll just work on whatever I

eel like working on. Except lyrics though, that's more of like "shit I haven't wrote lyrics for this"

DOLDREY

- So Doldrey is about to release a one sided mlp on Iron Lung records. How did that come about?

We already had new songs down and wanted to get it out on wax. Iron Lung records was definitely one of the labels we really liked. They put out crazy good records. So we just gave it a go and sent them the demos for the songs and they dig it. Super stoked. The etching is killer too.

- Maybe describe Doldrey to the readers musically. It sounds a little different than Fluke so to say...

To me the 2 are way different on first listen. Doldrey's more like a death metal -ish punk band. Or like metal for punks / punk for metal. That's the easiest way to describe Doldrey hahah.

- Yeah I definitely hear some death riffing in Doldrey, but everything is soaked with punk vibes. I love it. So tell a little bit more about the etching on the B side. Was that the band's idea or Iron Lung's?

Thanks man! Yeah it's a little more tasteful with the punk Essence. It was their idea and it's fucking brilliant! I would've never thought of that.

- The etching is some kind of goat / pentagram? What's the meaning behind that? Satanic thinking? Or punk 'art' aesthetics?

Oh nah man! Hahaha. It's more of like aesthetics. Like I mentioned earlier, we had no idea we were gonna do the etching till Iron Lung suggested it to us. And the head of the goat in the original artwork would be the sickest.

- Now we're talking about the etching and mentioned satanic thinking... Do you listen to a lot of death and black metal? What are your favorite releases? Which metal record is an all time influence riff-wise for Doldrey?

Surprisingly, I don't. Not at all. Hahahaha.
I must sound like a poser right about now. But yea, I like Doldrey cause of the more punk elements to it. So whenever we're writing, i pretty much add the punk/hardcore into the sound when I can. Everyone else in the band listens to alot of death/black metal so yeah. Either way I'd say for me I'd try to think of mammoth grinder?

STILETTO

- Stiletto is your newest band. What do we need to know about that band? What band would you compare Stiletto with?

Yeah we just put out a demo a month ago? It's sort of like hard and fast hardcore with a slight mutant touch to it. We wanted it to sound unsettling but still non stop raging. We drew inspiration from bands like Koro and Neos?

- To me, when I first heard Stiletto, it reminded me of the sound and vibe of Nosferatu live. Really harsh but catchy riffing, fast paced, and delayed vocals... Awesome!

So tell us a bit more, is there a meaning behind the bandname? And what about the lyrical topics?
Yeah we get that a bunch. Definitely drew some inspiration from Nosferatu as well. Their last record's probably my favourite this year. The name came about when we wrote the songs and felt that it gave off a little dark brooding piercing vibe. So we picked Stiletto, like the knife. You could say easily concealable yet deadly. Hahaha. As for the lyrics, it pretty revolves around questioning everything around you like society and even your own sanity.

- Society these days gives a lot to write about. Could the clown that is Trump be a topic for Stiletto? Or the situation with the Kurds in Turkey?
Yeah possibly! But I tend to write about things I'm closer to and more knowledgeable about. Not saying that those topics aren't important to me, I definitely feel strongly about them. Just want to write about more personal stuff.

UNSUB
- We haven't talked about Unsub yet! Another band where you deliver vocals. What's up with Unsub? How does Unsub sound? Influences?
Unsub's more stompy and modern when it comes to the sound. Think of maybe a modern 86 Mentality. Something along the lines of like The Flex?

- What would you write / sing about in Unsub?
I go pretty straightforward with the lyrics in Unsub. Mainly about people being fake and macho or just downright dicks.

- I remember talking about fake macho dickheads at shows in Singapore when we did the Zodd interview as well. Are those fake macho persons a big thing in your scene or just at work, where you live? I have the feeling that it's something you struggle with... right?
Oh yea yea. It's something I feel is big in the hardcore scene here. More of like the beatdown hardcore side of things. I have nothing against the music whatsoever. I used to go to the shows and it just feels so intense there? And some of the prominent people in the scene are pretty huge jocks. Some even go to the extent of bullying? Makes it unwelcoming to younger and newer people, definitely not making the scene which is already so small, better. Hardcore/punk sort of have its own thing here and I feel like

STILETTO

it's way safer and welcoming there.

- When thinking of the macho dickhead thing, Fuse (the band) must be a comforting thought, right? Tell us about Fuse for those who don't know the ladies yet...
Yeah definitely. Having a mostly female band doing it as good or even better really goes to show that it doesn't even matter and having a jock, "I'm better than everyone else" tough guy front doesn't really get anyone anywhere. But yea, Fuse rips and they're wonderful people. They're my best friends and it's so cool they're putting out an MLP through Quality Control HQ. I'm so stoked for them.

South East Asia
- Glad to read you can distant yourselves and make a safe haven for PUNK people. And that Fuse is hitting the scene with a sledgehammer! And now we're talking about the scene... it seems like SEA bands are on the radar of a lot of US / Euro labels. Howcome? Anything in the water? They sound awesome for one but there must be more... not? Like for myself i'll check a band for sure if you post it and I see it's from SEA!
Oh man. I don't know if anyone sees it as a bad thing. I certainly hope not! But yeah it's sick that these big record labels do put out bands out of their region, not just SEA. Just goes to show that cool bands come from everywhere and anywhere, and that it doesn't really matter where the bands are from. If they rip, they rip and everyone should check them out. Vice versa, if the band doesn't really kill it, they don't really get as much attention even if they're from like say EU per se. There's definitely bands from SEA that aren't to my liking as well. But either way, it's not any competition or any sorts, it's a worldwide community and there just sooo many sick bands out there. I've definitely discovered came across a self released band, and go like "Fuck this is mad, why haven't I discovered it sooner". I'm just really happy that people are more exposed to great bands from all over!

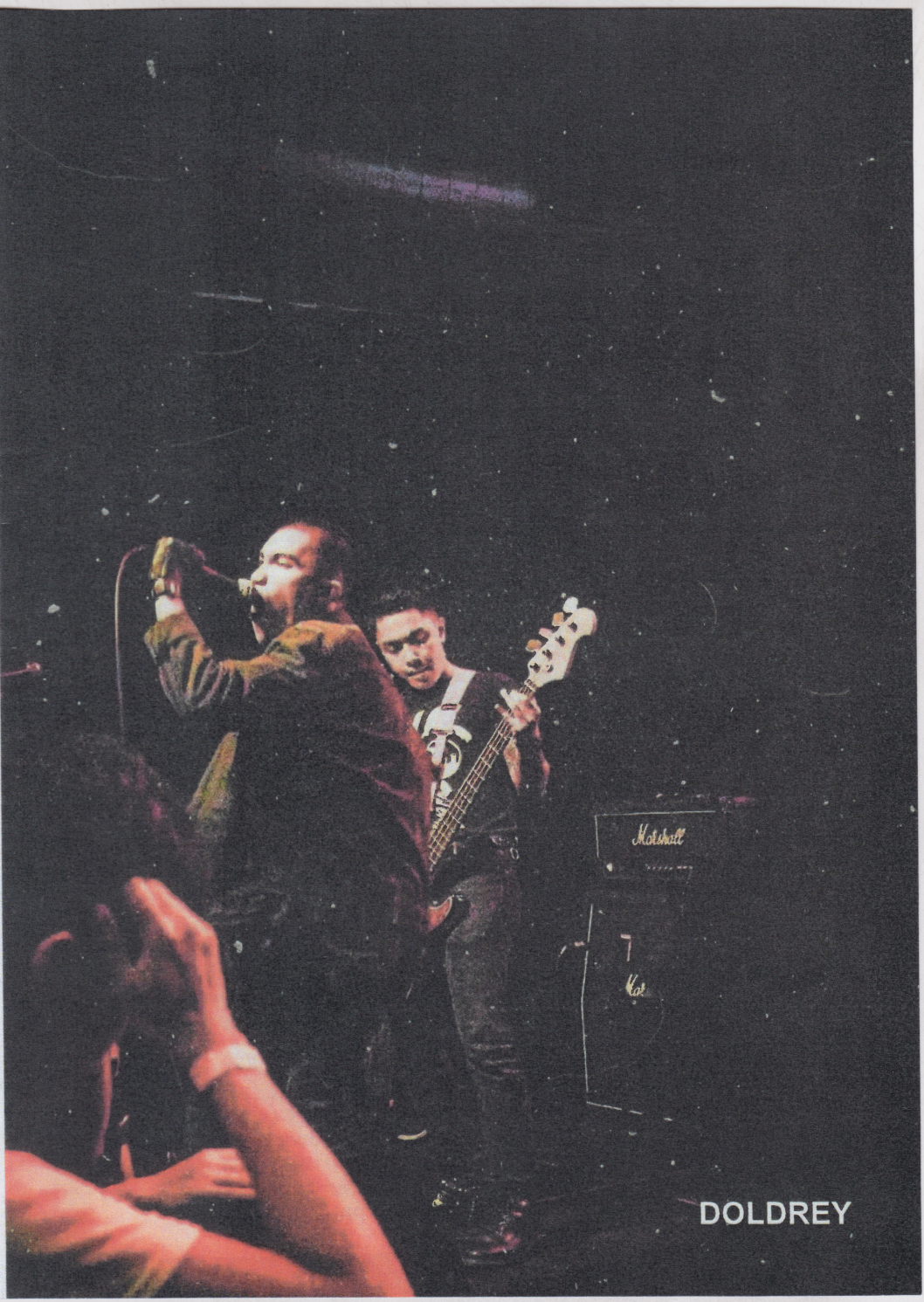
- No man, I love the SEA punk scene! Meant everything as positive as can be! Like I said, I check a lot of the stuff (and like most of it) you post and I even check uniteasia quit often!
But tell me, what do you love about the (SEA) PUNK scene or punk in general or hardcore? Why do you keep playing in punk bands?
That's great to hear dude. I feel like there's so many good bands in SEA and Unite Asia

never fails to highlight pretty much every band! There's so many things I love about hardcore/punk. Especially how it somewhat makes the world more connected. I've met so many people not just from asia but out of as well and it's amazing to know that most of us believe in the same values and ethics. Take the Wong case for example, punks from all over did whatever they could to help a fellow punk from the other side of the world to get his rightful citizenship. It's amazing. I couldn't be more proud to be part of such a loving community. I've honestly learned so much from these people and seen so much talent, not just in music but in doing artwork, making clothes, tattoos and everything in between. Punk is amazing.

- Yeah the Wong story! He did it! Maybe you can tell what that was about for the readers who don't know Wong?
Yeah man it was such a relief. I almost cried. He's such a great dude. So in Essence, Wong was just put in a situation where he couldn't have the proper "proof" that he's a citizen of Malaysia when he was born in the country. So not being a citizen meant not having rights and he had to live under the fear of being arrested at any time. Which is downright, fucked. Money was raised to fund to fight the case for him. It was a well deserved win. I don't think I did the story justice but I'll link you!
https://www.thestar.com.my/news/nation/2019/10/22/stateless-man-from-sabah-finally-granted-citizenship

- So glad it worked out for Wong! And stoked to read and see (on your facebook page) that people still care about other people!
So I think we got a good view on what you stand for. tell us what will the future bring bandwise (for all bands) and personally? Any shoutouts?
Yeah definitely! It's so cool. Oh man, Stiletto's probably gonna do a SEA tour, Doldrey either japan or the states. We'll see!

- Thank you!


Marshall
DOLDREY

nosferatu

So I was following Nosferatu for quit some time and my overall feeling with their recordings was 'Love it or Hate it'. There are tapes circulating in which you can hear the angryness, the sheer power, it's slap in the face. But there are tapes that I just can't wrap my head around. Undefinied noises with a floating vocal mix... So when they got added to K-Town i was looking forward to judge them upon a live show I witnessed. About that time a new live clip spread on instagram and that show was lit! All of a sudden they announced their coming LP and dropped one-two songs with a good production. I was sold! But wat really changed was their live set. Nosferatu must be the most energetic band I've ever seen. Albert comes across as a rather timid guy, but once on stage... Anyway, all pics were taken by myself amidst one crazy pit, loved it!

- So Nosferatu. Is that a hint to the 1922 horror movie? Undertitle to that movie is 'The torture of mankind', was that the guiding line for the music when you guys started out? And how did you guys get together actually?

Though I already knew about the horror film, the name for the band comes from an 80s American hardcore band from Illinois, Nadsat Rebel, in which they have a track on their demo called Nosferatu. So I thought, that's a sick name/word to keep in punk, so I decided to go with it. There was something ironic to it too, something funny about naming a hardcore punk band called nosferatu, since it isn't very suiting. Part of the joke was having a band that sounded nothing like you'd expect it to according to the band name. So in a way, an attempt to throw people off because the whole band was supposed to be misleading to begin with.

Originally, it was meant to be a "fake" band. A band that never existed. By putting the name on flyers and making fake tapes. But eventually after being put on a second flyer, I thought maybe why not record some songs and make it pass off as an older band to add to the prank. So I recorded the first two tapes and after friends listened to it, people pushed it to be a real band. So then we formed as a band and have been going since then. So I guess the jokes on us because we never expected it to get this far of having several tapes, a 7", a 12", touring the us, and touring Europe.

- You put yourself on flyers whilst you never intended to play? And released fake tapes? Damn. So how did you go about? You sold 'empty' cassettes? And then later Nosferatu was a solo project at first? how did you write/record the songs?
ha ha, pretty much. It was only two flyers to be honest, but the joke was intended to go further than that. I never sold any of the fake/blank tapes because I wasn't out to rip anyone off. I just told people that there would be limited demo tapes and to show up early before they sell out. So anytime someone would ask me about it, I would tell them that I had sold out early in the show. But yes, after the second prank, I decided to make it into a fake band and recorded "Solution A (Demo)" and "Rejected Comp Tracks" by myself to try and pass it off as a real band, to have something to show for the prank. I just sat down, wrote the songs, recorded them on my 4 track, mixed, and digitized in a matter of 3 hours total. It was fun as hell. So it was never intended to be a solo project, it just happened to be that i recorded it all myself for the sake of the prank.

- Since you started off somewhere in 2016, you had releases on Lumpy and False Form in the US but also some stuff on a label from Ukraine and a label from SEA? How did all of that come about and why do you think it stayed so quiet around Nosferatu in Europe?
It was simple to be honest, those labels just reached out and we said yes! I don't exactly remember how it happened but as far as I remember, those labels somehow got my contact and asked me if we were interested in releasing something with them, so I was more than thrilled to know that people in these other countries are interested in nosferatu and want to release some of our material, so how could I say no?! By this point, I'm the only one running whatever's left of false form, and since I'm always broke and busy I'm not able to release those nosferatu tapes in large amounts so I always encourage others to release them or bootleg them if they choose to, just so anyone else who wants them can get a hold of a tape.
As for nosferatu staying quiet in Europe, I'm not entirely sure. I think it's simply that no one asked us to release something. Except for right after the ep came out, there was a newer label in France that asked to release our next material but we didn't have anything new at that time so we weren't able to do that with them, though I would have loved to! But things happened and we just lost touch with that label unfortunately.

- And now there's a new LP. The European pressing is on la Vida Es Un Mus. How did you get in touch? Was it an obvious choice? What label will do the US press?
Yes, luckily Paco from La Vida... was into the band and offered to help us out for the European tour. Which I greatly appreciate. I believe it's thanks to our friend nicky rat, who's also playing bass with us on this tour.
In the US, the record will be split between two labels, the new label Media Disease Records based out of Pittsburgh as well as Todo Destruido based in Austin

- That new LP is called 'Solution A'. What exactly is Solution A? And what are the lyrical topics in general?
Solution A, to me, is a reminder and a way to live and view life. I mean I guess it can mean whatever one wants it to mean, or however one chooses to define the "A". To me, defined it's:
Solution A - Solution Absolute: infinite solutions
So it's a reminder that nothing is fixed and that there is always other options.

Lyrical topics, are mostly socio-political issues. Whatever the music itself seems to stir up in me usually ends up being the lyrical content of the songs.

- First thing I notice when reading through the lyrics is that you tend to use rhymes. That actually gives the lyrics a nice flow to read. Are you looking for rhymes when writing lyrics? Or do these come naturally? And how do you choose topics to write about?
Yeah, for the most part I try and have them rhyme, because I believe it flows well (like you mentioned), and with that, I think it adds to the impact of what is being said. Plus, it's nice to work with restrictions when applicable. Working with restrictions can be a way for creativity to kick in, because you're forced to figure out ways of working with the content. As for choosing topics; I somewhat go based on the feel of the music. It may sound a bit odd but whatever the music comes off as usually determines how I go about writing lyrics to it.

- Second thing I notice is that the lyric sheet reads as a condemn towards a republican regime. Towards nationalism, towards police brutality, towards all things Trump states 'it works just fine'. How do you look at Trump's first term as a president? Wasn't Texas in favor of Trump?
Yes the lyrics stand against all of that. Against a narrow view, a narrow approach to interacting with each other and oneself, which all that that you have mentioned tends to strive on due to the fear inherited by such a narrow and closed off view. Yes, Texas was in favor of Trump, which was unfortunate but to be honest, it didn't come with shock to me that it would be. Texas is a huge state and full of scared conservative christians, that of course have been running things for a long time now. Everything only lasts for so long though.... unfortunately we've had to suffer the shit of it. When I look back at Trump's first term, I remember how stressful it's been. Its sad, you know, recalling the threat instilled in people just by this fool entering office. I just hope it serves to prove to people a need for change.

- Something else. How important are visuals for Nosferatu? Record sleeves, shirts, pins... anything printed? How do you guys sort out which design you'll use?
The visual aspect of Nosferatu, is just as a key to it as the music and the recordings, and performance. It's all integrated. Visuals help suggest a way of approaching not only nosferatu, but a lot of music in general. With nosferatu itself is a big part of it

though, because I see it as something useful to help create another aspect of it, another element to consider when listening to the tapes/records/recordings. I tend to do all the design work for nosferatu, not by rule, but just out of convenience. Once I finish a design I pretty much just get it approved by the band and then we can go print it and/or use it however it may best suit it.

- I just recently saw you guys at K-Town fest, Copenhagen. That energy! The vicious rawness of your performing... It was Crazy! So what happens when performing? You must be exhausted afterwards?
Its fun what happens when performing. First of all, I'm usually anxious and nervous as hell before hand but once we start its easy to just jump in and lose myself. All I can usually remember is the moment we're about to play, then I basically black out and can only remember glimpses of the set, and then the end. I don't really drink nor do drugs, especially at shows, so blacking out is all coming from the adrenaline. Pretty fun shit.

- So you're from texas, right? How's the scene in your hometowns? What bands do we need to look out for?
Yes, Austin, TX. Though along with Austin, the other major cities in Texas all tend to produce some really cool shit. Such as Houston, DFW area, San Antonio, etc. My favorite in Austin right now is Army, which David, who plays bass in Nosferatu forms part of that band as well. Another band that I think will stir things up in Austin is Hologram. Seems that they have a solid line up now which I imagine will allow them to play more shows. Static Fucker and Scan are also newer bands that have released some cool shit in town.

- Thank you Albert for this lovely chat. So before we part ways, what is up next for Nosferatu? Recordings, tours, projects...?
Nosferatu is moving slow these days due to the fact that we're more and more busy with other life shit. On top of cody, the drummer, living in NYC now. However, we still intend to tour both coasts of the U.S. with Solution A, as well as having a new release to accompany that. We'll also have a new track on an international compilation LP that Roach Leg Records is working on. Over all, hopefully we can tour more and release a new record before calling it in.

Paws of the world II

Haemers. To Belgians (and probably outside our little country as well) this is a known name. Yes the band is leaving it's mark, but Haemers was one of the biggest bad guys Belgium ever knew. Not because of his crime but because of who was involved and on what level. But hey, not a paper on Patrick but and interview with pompkinders. Heavy, brutal, yet fast and aggressive pompmusic. You gotta love it...

- All of you played in bands before, some of you in multiple bands and together in bands... Now, what makes Haemers different than those other bands? And who approached who to form Haemers?
P: Joris, Bert and me played with the idea of doing something different than straight forward hardcore/punk and something more garage/lo-fi. Finding a good singer was a big challenge though... So after some rehearsals and tryouts, we got a little bit frustrated and just gave in to the need to pomp shit up. After 2 songs that sounded ok, we decided to pick the pompshit/ragstuff up again and got in contact with Bram to try some vocals, since we had good times back in the Vogue/Losing Streak times. We started out with a 3-song demo tape, added 3 more songs, made a 7inch and the ball started rolling. Soundwise it's kinda similar to Vogue/Imaginary Dictionary, since Joris, Bert and me played in those bands. Yet I think it sounds a bit heavier and more straightforward. Still have the hooks, breaks and ripping parts we always use to write songs and Bram's voice gives the whole more depth when recording and playing live.

- Some recognisable feelings there, exploring other genres but returning to that good old Hardcore / Punk way of songwriting... So what is it in HC/Punk that keeps pushing you to play this kind of music?
P: I think it's the ultimate freedom in playing fast, loud, pumped up and raging music. I like to play a lot of different stuff guitarwise... But playing in a hardcore/punkband was the only way to vent all of my frustrations and end up with a big smile on my face. The fact that you notice the same thing with other guys in the band and in the audience, just amps up that feeling. It's a unique rush if you like the music.

- And do you think it's easier for a new band to put the 'ex-members of' label in front? Or are people expecting a lot more because of the label?
P: You've got to be honest: in the beginning it's easier. You know certain people through the previous bands and that brings some chances you otherwise have to work harder for. People denying that are just jaded bitches or people who have a shitty band now. On the other hand people expect certain things to happen and a certain quality to

be maintained, so it can be kind of a bummer when you're trying out new stuff or take a little longer to work with other members in the band. Anyways, love the shit I've done, doing the shit I love. Call me arrogant. I don't give ne fok.

- No fucks noted! Anyway, that name. Haemers. Patrick. Belgium's number one gangster. Why did you choose his name for your hardcore punk outfit? Also up to no good?
P: 2 years ago there was a documentary called 'Bende van Haemers' on national television and it totally intrigued me that this happened so close by and actually looked too gangster to be true in our little country filled with reserved people. When the docu proceeded you could see how he looked for excuses or blamed others for stuff he definitely did, but couldn't cope with his need to be rich and snort tons of cocaine. Something I think a lot of politicians and big business do in our own country and the world. They're also killing people and avoid all responsible by blaming others or just continuing their crimes without thinking about the repercussions as long as they make the almighty buck. That made us use the name as a band name. Funny thing is that this guy killed himself as soon as he noticed there was no way out. Pussy bitch.

- But the way he ended his life... You gotta give it to him though. Hanging yourself on a 1,3m high radiator...? And what about his money?
P: I really wanna recommend the docu about him. They talk about the ridiculousness concerning the suicide and the fact that a lot of money is still not accounted for, although he literally burned half of the money in Brasil because all serial numbers followed each other. What a smart guy. Basri Bajrami and his wife Denise Tyack are supposed to have snorted all of the rest and are investing in Aiki Noodles you warm up with your smartphone. For real, don't know...

- The Patrick Haemers reference is in the lyrics as well: L.G.B. (Le grand Blond), Haemers his nickname. Can we speak of more than just a bandname? A theme?
P: Can't deny we used the Haemers theme to stand out with a Flemish band name and work out layouts. Still it's not the main focus of the band, 'cause the story is a little bit too limited and repetitive to use as a proper theme for different records and songs I think.

- Other songs from the demo are WAR (pretty obvious) and NOISE (first sentence is 'Destruction, hate & misery is all that I see', reads like a Haemers recipe...). Where do Haemers lyrics come from, how are they written? War, destruction, misery, sounds like every day life actually...
B: I think all the lyrics are pretty straightforward, and off course I've put some obvious references to Patje in songs like Prison and L.G.B. but for example I think about something like the (social) media overload we're faced with daily and then just try to come up with the hardest possible way of expressing that idea, to fit the ruthless pomper the other guys have busted out. Sometimes a little taste of my days in Hessian will slip in there, but I guess it comes with the package. I'm sure as hell no poet and I'm always doubting myself, so writing lyrics is a long and difficult process for me, but I could never give it all on stage conveying something else than my own ideas.

- I haven't got the lyrics to Prison, Ashes and Scales (the extra songs on the

7"). I feel a Patrick theme in the song 'prison'. But what are 'Ashes' and 'Scales' about?
B: Scales talks about a person who is maybe really suffering from depression and who needs to turn his shit around any way possible... but on the other hand it could also be about someone that in a sick way thinks that it makes him/her more interesting to other people ("climbing to reach the bottom"). Depression is serious shit, so it should never be used as a guise to get some attention. Ashes is simply about making the choice to not reproduce.

- The sleeve for the 7" is approached as some crime scene. Instruments being evidence, I liked that. Off course the Haemers well as far as imagery goes is endless and very inspiring. But how do you guys look at the visual side of the band? And who would be your number one choice to work on band artwork + why?
Pieter: With Haemers it was pretty obvious that the demo would have a very clear link to Patrick Haemers himself. We used an old paper article in Flemish that shortly explained who he was and why he was arrested when he robbed a bank (probably together with his own father). That was enough of an introduction. Easy. I think a lot of people expect us to keep doing stuff like this because of the bandname, but after some thinking it seemed retarded to stick with just one approach towards making layouts. So we did the crimescene-evidence-theme for the single. Still a link with Bende van Haemers, but not that obvious. Next thing will be something different as well. Before we work something out we discuss about the idea, cause I don't want bandmembers to be bummed out by certain visual statements they think suck or are not done.
I like to work with different people for artwork, but I feel most comfortable working with

Ramzi Mesaddeck (Black Haven, Holy Shit! Records) for the lay-outs. The band works out a basic idea and than Ramzi & myself work it out the best way possible. He works fast and really understands the bigger picture. He also brings new little details to the layout that make it a whole. Smart guy and very reliable. For the record: we do not share Ramzi with anybody. Ok? So don't ask for his contact. He's ours...
Artists definitely worth mentioning: Spoiler, Nicky Rat, Bounce, Maarten Toxic Shock, Ward Zwart, Martha Maieu. I'm definitely forgetting other people but euh... you know smokey smokey 420.

- Any historical punk logo, shirt you wished was made for Haemers? A shirt design your 'jealous' of or 'admire'?
Pieter: Everything by VOID is superb. The logo is simple, yet hard as nails. The record looks ugly as fuck, yet it is a perfect resemblance of the recordings and intensity of the music. Also a big fan of the RIXE shirtlayout with the tiger and bandname, as well as the promotape layout. Looks powerful as a bazooka. Also liked the record layouts Fucked Up made. A lot of recurring layouts for their singles in the beginning and it made me automatically collect them. Really liked that band in the beginning. Favorites layoutwise are: The Police & Litany 12". The layout for the first Violent Minds single was so simple yet perfect. Totally suited the recordings and lyrics. No Warning's Ill Blood design also rules. That rat looks evil as fuck. The layout for the Justice demo

was the best they ever made if you ask me. That single by B Polar and the Spacefuckers also came out great. Total package with the green vinyl and the full colored layout.

- Aaight. What's next for Haemers?

P: We recorded 7 new songs in the beginning of the summer and are looking forward to complete them with some crisp vocals. Afterwards some mixing and mastering so we can work out this beast. Maybe even record some more songs, since we're on a roll. Really put a lot of rehearsing and effort in this one, since the process was spread over an entire year with the focus on quality, pompvibe and tightness. Not sure how or when this will come out, but step by step it's coming together. Also very siked to put some new stuff in the set, because it's was a little bit too short with only songs from the single and demo.

- Awesome! Can't wait to hear those new songs and experience the new set! Is there anything you'd like to ad to this? The last words are yours…

The first year of Haemers has been very good for us as a band. Shows are worthwhile, lot's of cool stuff coming out and going down, touring bands looking forward to playing Belgium and go on... Really happy we're still doing this and the support we get for doing it. Is it booking a show, playing our stuff on the radio, doing a zine,... it all makes those little differences, so keep it up! 'Born to be alive is niet van the village people Michaël' 'Hoe gaat het nog met je ex? Ik ben homo met je ex' Hardcore 4 life Michaël.

When I heard that new Ohyda record I decided pretty fast to try and get in touch with the lads for a chatt. I reached out to Mike through Instagram and we got the ball rolling pretty quickly. I got to know these guys as sincere human beings with a heart for hardcorepunk. A heart for what's going on. Conscious about society and acting rather than looking from the sideline. Pick-up Koszmar, it might just be the freshest thing on the market right now!

- So who is Ohyda and how did you get together?
Ohyda is me (Mike) on guitar, Olo on vocals, Miłosz on bass and Kamil on drums. I've been friends with Olo for a looong time, played with Kamil before in other bands and knew Miłosz from the times of Tektura – a DIY Venue we once had in Lublin. The idea of forming a band came to us when Alert! Alert! (previous band where ¾ of Ohyda played before) disbanded. The rest of us wanted to continue playing together and Kamil agreed to join as the drummer. It all happened on a drunken New Year's Eve 2014/2015.

- If I googled it right Ohyda means 'scary movie'? What's the idea behind that? And while we're at it, the title for the new record 'Koszmar' means nightmare?
Haha! No! Ohyda basically translates into Disgust. It's also a phrase people use when they see something disgusting, repulsive etc. It's commonly used by right wing bigots, homophobes etc. when they see something disgusting from their narrow and prejudice point of view – like a gay couple kissing. We wanted the name of the band to catch the character of our music. And yes – Koszmar means Nightmare.

- Oops, blame it on Google translate! Ha. Disgust it is! I like it how you're referring to this 'character of your music'. How do you see that actually? Someone Disgusting?
We wanted our music to be 'disgusting' as in not something nice, but rather an experience of anxiety.

- Where do you draw your influences from (both musically and Lyrically)?

Well there's so many musical influences. I listen to lots of music, I try to search for new (and old) music all the time, but I think we wanted the catch the raw and primitive noises of early Discharge or Siekiera and mix them with the madness of G.I.S.M. Newer bands we love would be Destino Final (who would've thought? haha), S.H.I.T, Destruction Unit, Impalers, White Wards, Sadist... the list could go on and on. It's not only hardcore that we draw inspiration from – also some post punk. Ask me tomorrow and i'll probably mention different bands, haha! Lyrically it's mostly a depressive, orwellian vision of both the present and future. Maybe even slightly misanthropic.

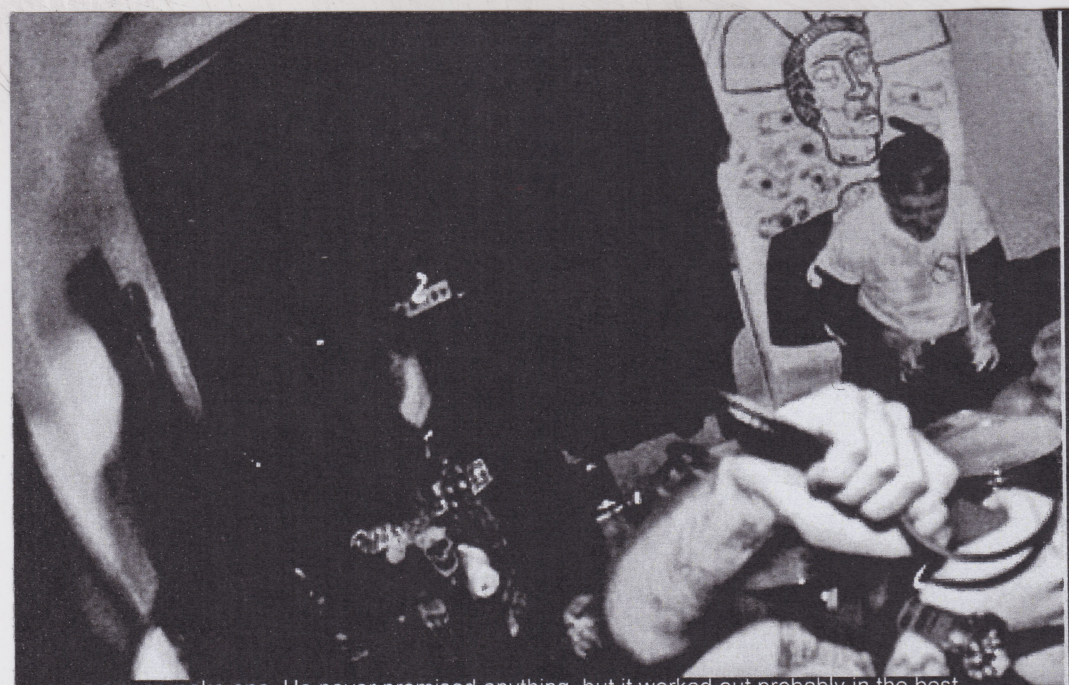
- And then what exactly would you draw from Orwell? Where does the misanthropy come from? Bad encounters with people?
What we see before our eyes is basically "1984" read like an instruction manual by the people in power. Of course they're smart nowadays and use social media (most of us fell into) for spying, controlling, manipulating and gathering all the data they can find on you. The misanthropy comes from not having much trust in humanity to say the least. As a species we're greedy, power hungry, short sighted and dumb. We'll never change, which finally will lead into some global catastrophy and most probably the death of most (if not all) mankind.

- Allright, the puzzle is starting to fit. And when I see the title to the first song 'Atom' and the cover artwork it's clear that you're expecting total devastation. Could this point of view be influenced by recent tensions between North Korea (Kim Jung Un) and USA (Trump)?
Oh, there's way more tensions nowadays than those two idiots high on power. World peace can't be done?

- Ha, damn you're right there! Anyway more about lyrics and artwork a bit further, back to the music. There's quit some time inbetween the first s/t ep (nov 2016) and Koszmar (oct 2019), what's the reason for that? Slow / critical song writing?
I can't tell really, we already played some songs off "Koszmar" when we did our first euro tour in 2017. I'm definitely quite critical with my songwriting, but also there are periods of time when I can't think of any new riff. It all depends on the mood, vibe, inspiration and the time of all members for practice. We live 4 hours apart with our vocalist – so this is another factor that might slow us down. We toured in 2017 and 2018. This year we slowed down a lot with gigs, but started writing new material.

- You live 4 hours inbetween? That sure takes the pace off the band. I've been to Poland myself 10 years ago and I remember the roads being quite bad. That makes the kilometers even harder to overcome I guess...? Never talked within the band of all moving to the same city (which would be radical...)?
It might be harder, but then again maybe the time apart makes us more hungry than every other full-band experience? Maybe we work slower than a band where everyone lives in one city, but we're used to it and don't complain.

- Both releases were released on La Vida Es Un Mus records, probably one of the hardest working, best quality HC/punk labels around these days... How did the cooperation come around?
We played with Dawn Of Humans in may 2015 and Paco came with them as a roadie. He liked our show and during breakfast the next day told us to send over a recording if



we ever make one. He never promised anything, but it worked out probably in the best possible way!

- Let's talk about Koszmar. Just as the bandname and the title for the new record all/most lyrics are in Polish. Is it easier to write in your native tongue? Or was there another reason behind that?
Yes, it's definitely easier for Olo to write in polish. Also he plays with words and sometimes it's really hard to translate that to English.

- We Talked about the song 'Atom' and kinda concluded it has a political message. Now when I read the other song titles (or read the translations provided by Google translate) I can't put it aside me that every title feels more or less political? Are you guys politically aware?
As a band one might find us political, but not in a straightforward way. We're not pointing fingers or giving solutions to world problems. Some of us are active in some way personally.

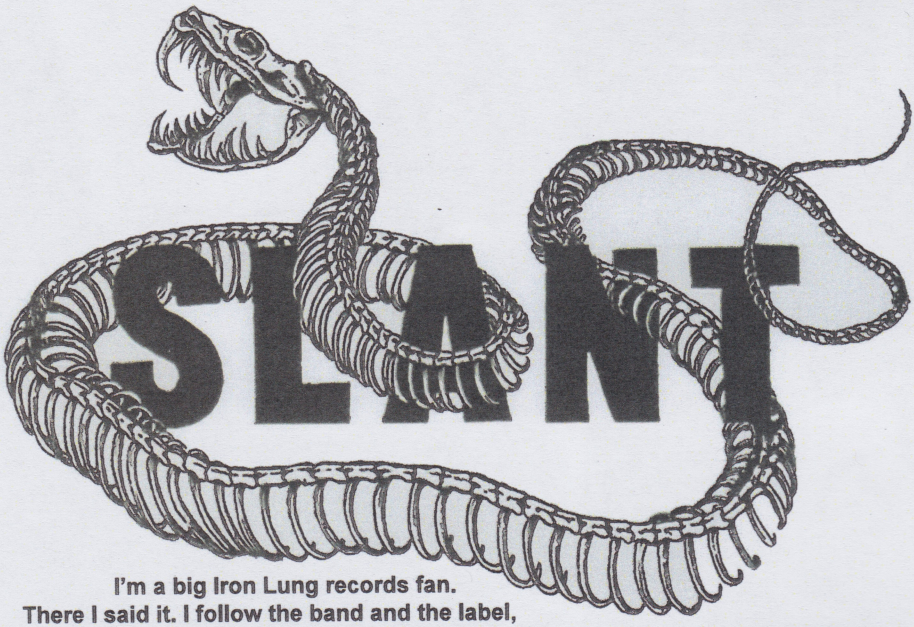
- Giving solutions would be ace, but pointing out the weak spots definitely is a start... What about the message behind 'Zabij Boga'? Closest Google translate could give me was 'kill god'?
Except the two covers it's the only song which lyrics aren't written by Olo. This one was written by Amoniak (Tragiedia, P.E.S.D., author of some Post Regiment lyrics) and given to us. He really liked our band. We never met personally, but I spent hours with him on the phone and exchanged many e-mails. We got in contact when I was Todo Destruido's messenger to make the Tragiedia 12" happen. Unfortunately Amoniak passed away in December 2017 not hearing the result of his lyrics played by us... And yes – the lyrics are very blasphemous (from a believer's point of view) I guess.

- So sad to hear that, my condolences. We talked about most things except the artwork. What is Ohyda looking for in artwork? Being a record cover or a shirt design?
Well if you look to the artwork of our records and the designs of the shirts we sold so far you can see a clear distinction. The record covers are more "serious" and the shirts are more "fun".

- Any favorite punk designers out there? Or let me state it otherwise, what's the greatest looking Punk record of all time in your opinion and why?
Hmmm... tough question. I love Gee Vaucher's work from the classics (and all the classic bands that used John Heartfield's collages for their record's artwork). Two modern artists that first came to my mind would be Alexander Heir and JS Aurelius. I can also recommend two polish guys – Michał AKA shitXstorm and Janusz AKA Bummers For Breakfast – both of whom did some art for our shirts.

- Aaight, before we go... a bit earlier in the interview you said you we're doing less shows this year (2019) and more songwriting, new songs. As in new and not even on Koszmar?
Yeah, we played just 7 shows this year in comparison to 20 the year before. Two of us changed jobs, I got married, we were more focused on personal lives than the band, but we have some new tunes ready and more in the making.

- Nice! Looking forward to seeing Ohyda live and hearing those new songs. Any shout-outs before you go?
Well, hopefully we can meet in person and play together in may, that's when we're planning another euro-tour.



I'm a big Iron Lung records fan. There I said it. I follow the band and the label, listen to each release when they unveil it, and buy where I feel some instant connection. And with Slant there was a connection! Great pummeling hardcore in the vein of 86 Mentality. Not too much fringes, straight up chords served with some very mean (female) vocals. The fact that some of the songs are in Korean and I can't read jack shit of that just makes it more interesting. And off course, when I found out someone (Garret) was in Bloodkrow Butcher (one of my fav bands from a couple of years ago!) I was sold. No further specifics needed, mail them! And so I did. Here goes...

- What does Slant mean exactly? Why did you choose Slant to be your band-name?
Slant is a derogatory term for Asian people, referring to their eyes. We originally intended to be called Culprit, but decided it was too difficult for Korean people to pronounce.

- Slant hails from Seoul, South Korea. Let's start from there... How is the scene in your homeland? Lots of bands? Lots of shows?
The scene is rather small here, so there are mostly mixed genre shows with bands usually only coming out of Seoul, Busan, and Daegu. Touring bands don't often come through, but it seems like there will be a show almost every weekend. The last shows Slant played in Seoul, one with Slight Slappers and Communicates from Japan and one with Rixe from France, were awesome with really great turnouts. Some of our favorite bands to play with here are Martyrs, Look & Listen, The Kitsches, Green Flame Boys, No Shelter, Find The Spot, and Hwanza.

- You guys and girl play a vicious style of HC punk, fast up-beat music with fero

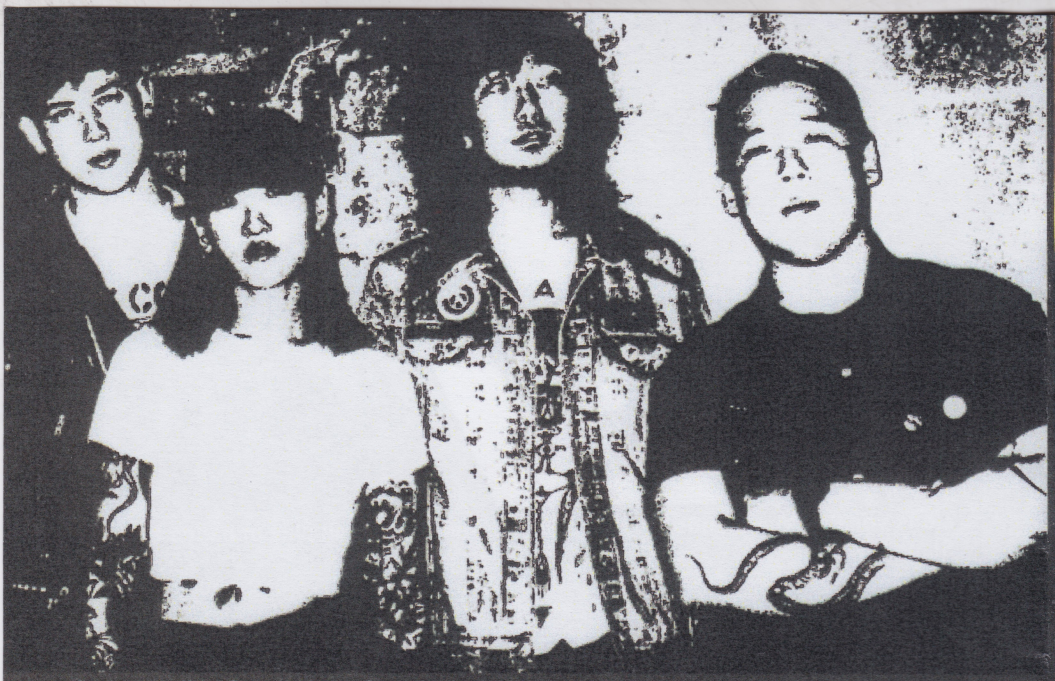
cious vocals. What bands influence Slant? And did you all play in bands before Slant?
We're taking influence from the 80s US hardcore style like SSD or Poison Idea and also from more recent bands like 86 Mentality or Career Suicide. We're trying our best to write songs without too much outside influences though.
Members of Slant have been in or are in other bands such as Scumraid, Sulsa, Male Nurses, Crawler, 10bois, and a few more.

- You're mentioning Male Nurses, but Garret was also involved in Bloodkrow Butcher at some point? He lived in Boston?
Garrett grew up in Massachusetts and lived in Boston for some years. He did play second guitar in Bloodkrow Butcher towards the end of their time and recorded their "Nigh Hell" album together.

- What would be the ultimate Punk goal for Slant? I mean the vain attempt EP was released by Iron Lung records. A label known for only good releases. Did the band get more attention because of that release? And what would be the next level for Slant?
We'd really like to put out a full-length LP and maybe do a European tour. We just got back from a Japan tour which was a big deal for us. Yeji (vocalist) brought Iron Lung to Korea years ago and it was cool to keep in touch and get to do a record with their label. Obviously it did help a lot and we really appreciate Iron Lung taking an interest in Korean bands. Right now we're trying to pull off a few shows in the United States next year. Hopefully it works out.

- In general what are the lyrical topics for Slant?
Our lyrics are often about problems we've dealt with personally. Mostly venting about the things we're sick of seeing from the people around us. We don't take political stances or tell anyone what to do, just bring up our own real life experiences.

- Yeji sings. Does she write the lyrics as well?
And how do people react on your female vocalist? I sometimes hear different reactions, some macho dickheads looking down on females in bands. You have



that as well in South Korea?
Other members will throw in ideas for lyrics sometimes but mostly they're written by Yeji or Garrett. We haven't had any problems with Yeji on vocals so far. It'd be stupid if we did.

- Well I follow you, it'd be stupid if one would have problems with a female fronted band, but I was talking with Dan from Singapore (plays in Stiletto, Zodd, Doldrey, Fluke...) and he told me that there are quit some problems with some macho infused sub scenes in SEA. But I'm glad you don't recognise these problems!
For what I heard (audio and live clips) and saw (pictures) it looks like Yeji is standing her ground frontstage. Great vocals as well! How did Slant find each other? Did Yeji sing in other bands before?
Yeji had not done any bands before this. Yeji and Garrett had been talking about doing something together for a while and the first practices finally started happening around the end of 2017. Yuying and Candy Lee were the first picks for guitar and bass and both were into it, so it fell into place kind of easily. We added our friend Gunny on second guitar earlier this year for our Japan tour and decided to keep him on permanently. All members had already been good friends well before Slant.

- Anyway, most of the songs are written in English, only some parts are in Korean. Was it an outspoken choice to use the English language? Aim at a wider audience?
Sometimes Korean just doesn't sound the way you'd want for hardcore and would exclude the rest of the world from reading the lyrics. Yeji is quite fluent in English too so it's not an issue.

- To me the Korean language / alphabet triggers me. Like the song: 텅 빈 분노. No clue what it means, and google translate ain't helping me. But there's a part of the song in English and it seems to be about people trying to be someone cool, claiming to be someone cool, but in the end they're just following the herd... Correct?

텅 빈 분노 means an empty rage. Like feeling anger without a reason. That song isn't about coolness, but about someone pointlessly pretending to be angry or oppressed as a way to fit in.

I found some other passages I wanted to ask about...

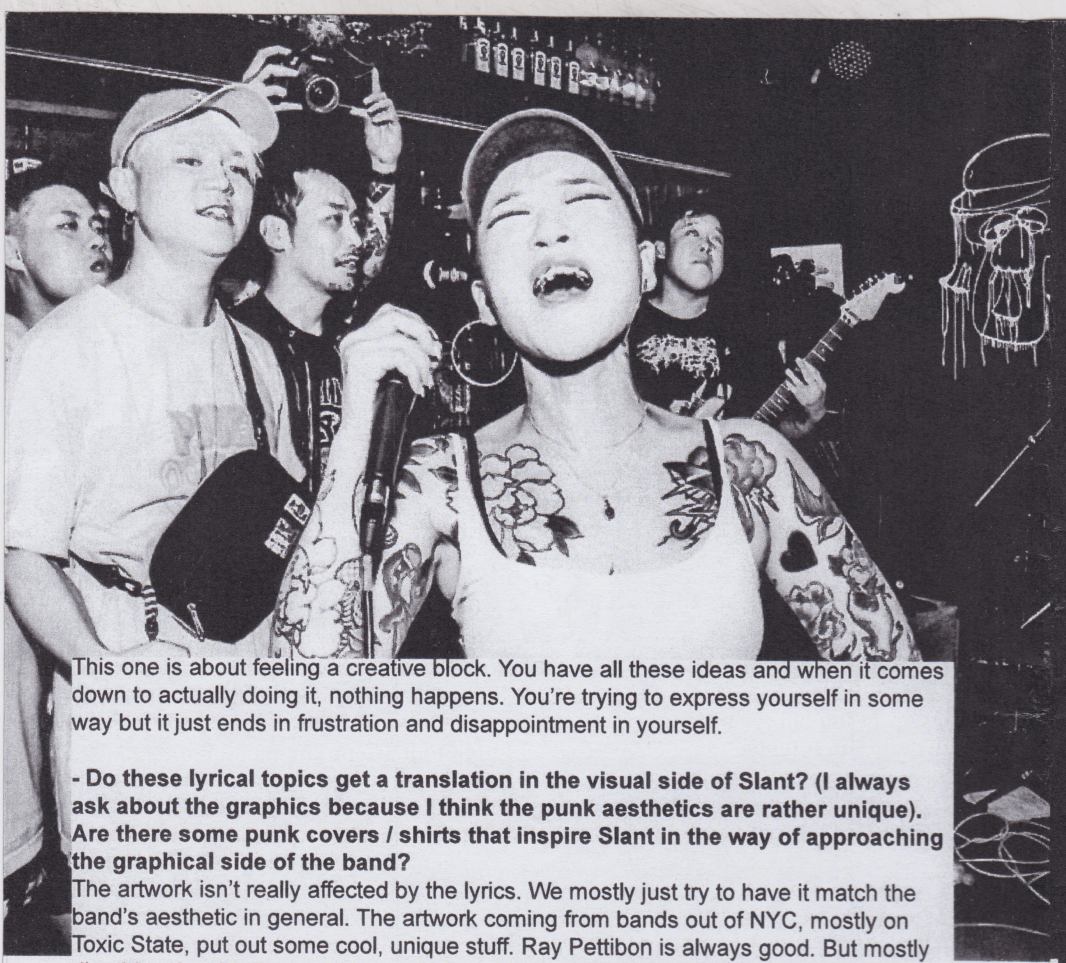
- From The Trap 'I won't live long enough to waste my time with the same old nonsense'. Sounds like it's the same old bullshit that keeps coming up. What kind of bullshit is meant here?

Those lyrics are about growing out of something. About feeling stuck because you and all the people around you have been doing the exact same thing for so many years and are never moving forward. So basically that line is saying that life is too short for routine and it's time to move on to something new.

- From Scorn 'violence violence, point the gun at the weakest one, blame the drinks, blame anything' followed by something in Korean. Alcohol abuse? And why the choice to switch from English to Korean?

That line is about men using drunkenness or any other lame reason as an excuse for abusing somebody. As for switching languages, no real reason. Just that some things feel better said in Korean and vice versa. We just go with what we think sounds right.

- From Dry Heave comes the title for the ep 'a vain attempt for a helpless cause drawing blanks, I'm at a loss'. Who or what is the helpless cause here?



This one is about feeling a creative block. You have all these ideas and when it comes down to actually doing it, nothing happens. You're trying to express yourself in some way but it just ends in frustration and disappointment in yourself.

- Do these lyrical topics get a translation in the visual side of Slant? (I always ask about the graphics because I think the punk aesthetics are rather unique). Are there some punk covers / shirts that inspire Slant in the way of approaching the graphical side of the band?
The artwork isn't really affected by the lyrics. We mostly just try to have it match the band's aesthetic in general. The artwork coming from bands out of NYC, mostly on Toxic State, put out some cool, unique stuff. Ray Pettibon is always good. But mostly dig older classic album covers with band photos, like the Dead Boys or Damned first albums.

- Is there a reason why exactly you choose for the snake skeleton? Which weaves it's way around the bold letters for the demo lay-out... Great piece by the way! Who made this?
Yeji takes care of all of the drawings for our artwork. She is a tattooist and snakes are one of her specialties. So no real reason besides we like the way she draws them haha.

- Above anything I would like to thank you for your time. is there anything I haven't asked and you want the Euro scene to know about Slant? Future plans or so...?
No problem. Thank you too for taking an interest in us. We hope to have an LP out next year and hopefully find the time to get over to Europe someday. And always remember to ask, "How many boys?"

gagged

cut off all flesh

7" available directly from the band, get in touch through facebook/bandcamp

gaggedhardcore.bandcamp.com.

Paws of the world III

his hero is gone - the plot sickens...

I thought about 'which' bands moved / defined me througout the years. Which band made me who I am today? And when I finally found that band (which really gave me a 'finally!' feeling) I had to choose one record... His Hero Is Gone has been my guide through dark days since late 1998. Monument To Thieves and Fifteen Counts Of Arson were both released in 1997 so those records I heard first, and I was overwhelmed by it's messages. HHIG were a crustpunk band with a political message, I was a H8000 hc kid that liked some more abbrassive and harsh fast tunes.

HHIG has influenced me on so many levels, Spineless took some faster riffing from them, the first song on 'Monuments to Thieves' helped influence Amenra and even more recently, the spelling off 'fifteen covnts of arson' pushed me to VVOVNDS... But I eventually choose 'The Plot Sickens: Enslavement Redefined'. A manifest against the industrial revolution. What a record...

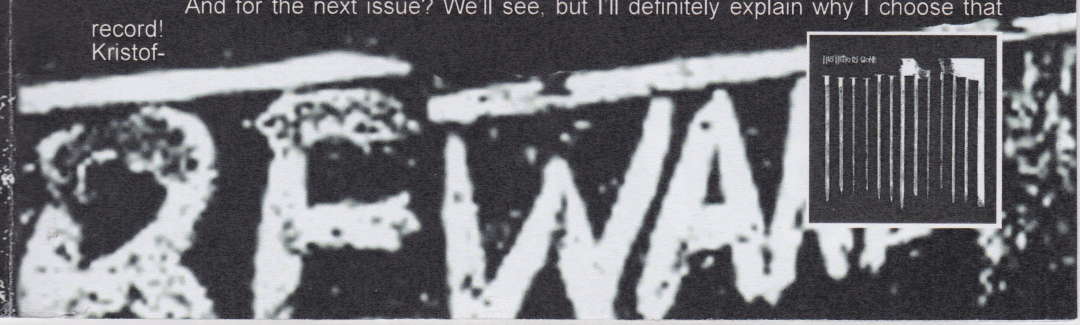
Side A starts with surrender. Feedback comes in and you instantly feel it's gonna happen. And it happens, maniacal drums and probably one of the best heavy riffs ever written. Lyrics about the downfall of mankind because of tech knowledge (i like that play of words) is taking over. A rather heavy song with an upbeat vibe Followed by 'The Garden' (aiming at an office, no grass nor trees) an utterly spastic fast song that leaves 3 songs to breath in the middle. 'What Goes Up' is next and starts rather heavy and slow again but don't be misleaded cause when these lads switch beats, they really switch beats! Near blast beat tempo until you drop and then they give you an up tempo riff no one can sit still to. I love how they made this song structure fitting for the lyrics (or the other way around) as this speaks about lift off with an airplane and above all the downfall in that to our ecological system. Same goes for 'Remedy past Remedies', fast songs with riffs that grab you buy the throat and are over in a heartbeat. Last song for this side is 'Angry Gods'. A fat pomping bassline that descends to the gates of hell. And when you're finally at the bottom all hell breaks loose, cymbals fight guitar amps but both loose from the (most) angry vocals out there. These are no growls nor grunts, these are screams from the depth, a bottomless pit, yet it reaches surface. Deep I tell ya...

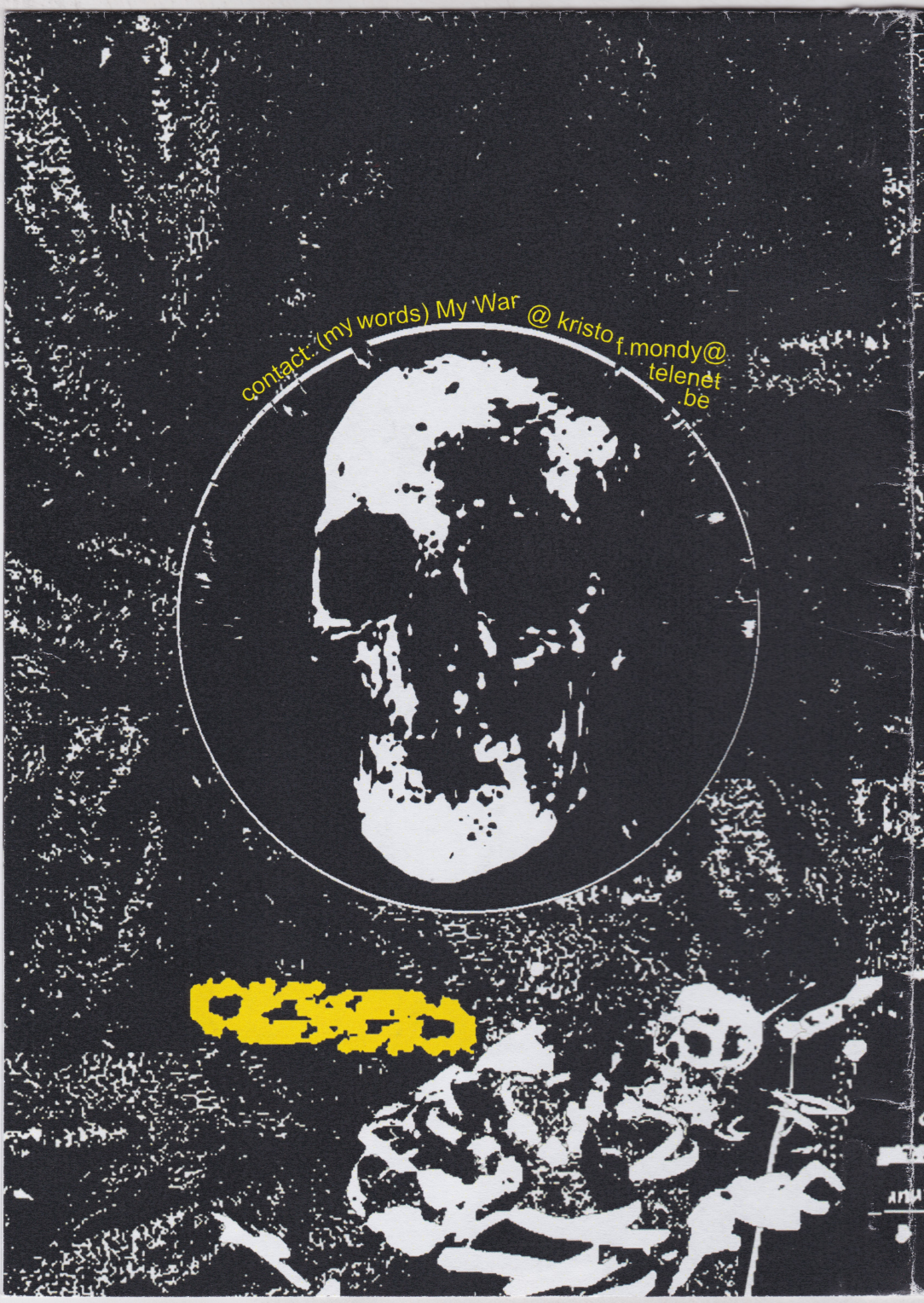
Side B is probably the best set off songs ever put on a slab of vinyl. You just get sucked in the whirlwind this side is. Leave no man standing. Heavy riffing, fast riffing, pummeling drums that leave behind like you've been run over by a hundred ten ton trucks. But it's also the high pitched dissonant riffing that makes this band so interesting. Listen closely to 'The Willing Host', the dissonance just gives you the chills. And all of that topped of with smart lyrics. It's those lyrics that made me think about industry and ecology and where to go. These lyrics (all their lyrics) could have changed our ecological footprint back in the day, a pitty that we follow 21 years behind now... Maybe one sentence from the lyrics... From 'Enslavement Redefined': 'Feel the hands around your neck: the ones that were never there...' Ever since those words those hands are squeezing harder and harder, yet no one seems to notice.

As for the graphical side, there's a very minimalistic approach. A gatefold sleeve with a couple of nails on the cover. Nails that suddenly turn into the chimney's of industry, polluting our community. Fold open and the first thing you see is 'Beware' and an apocalyptic skyline. Read the lyrics, read the quotes on the back, these are more actual than ever... Thank you for the words, music and images HHIG.

And for the next issue? We'll see, but I'll definitely explain why I choose that record!

Kristof-

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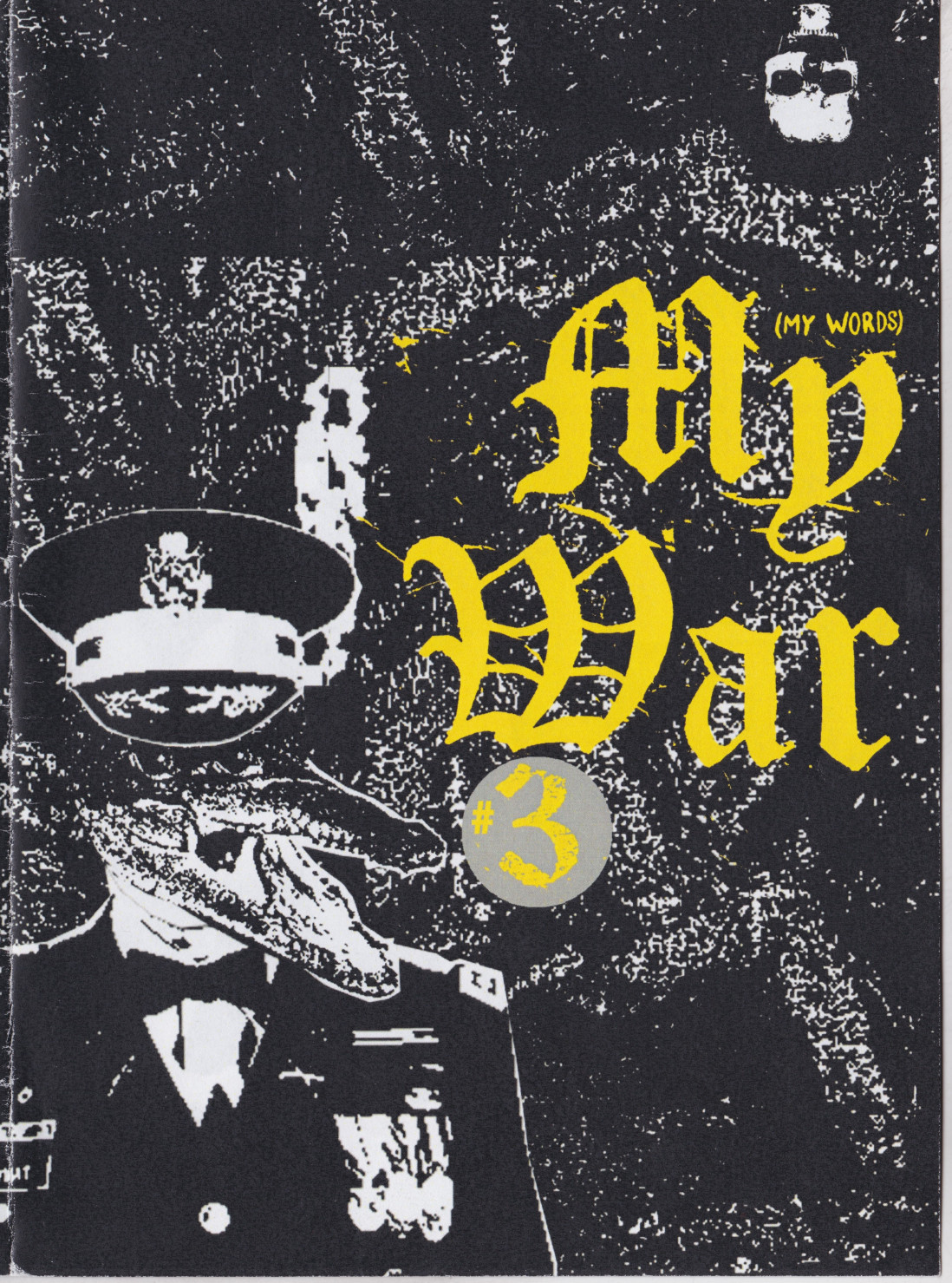

(MY WORDS)

My War

#3

NORMAN MAILER
THE FIGHT
GEORGE FOREMAN
NEIL LEIFER
TASCHEN
THE TWINS
(MY WORDS)
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